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1893

# Frasquita : Bolero

Charles Morley  
*Composer*

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pour Piano

par

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 ARTHUR P. SCHMIDT.

## FRASQUITA.

## Boléro.

CHARLES MORLEY Op. 103.

Andantino maestoso.

PIANO. *ff marcato*

*pp*

*ff grandioso*

*cresc.*

*ff*

First system of musical notation. The right hand features a melodic line with fingerings (1, 2, 3, 4, 5) and a *cresc.* marking. The left hand plays a rhythmic accompaniment of eighth notes. Below the staff, there are two measures of a single eighth note, each preceded by an asterisk.

Second system of musical notation. The right hand continues the melodic line with fingerings (1, 2, 3, 4, 5). The left hand plays a rhythmic accompaniment. Below the staff, there are two measures of a single eighth note, each preceded by an asterisk.

Third system of musical notation. The right hand features a melodic line with fingerings (1, 2, 3, 4, 5). The left hand plays a rhythmic accompaniment. Below the staff, there are two measures of a single eighth note, each preceded by an asterisk.

Fourth system of musical notation. The right hand features a melodic line with fingerings (1, 2, 3, 4, 5). The left hand plays a rhythmic accompaniment. Below the staff, there are two measures of a single eighth note, each preceded by an asterisk.

Fifth system of musical notation. The right hand features a melodic line with fingerings (1, 2, 3, 4, 5). The left hand plays a rhythmic accompaniment. Below the staff, there are two measures of a single eighth note, each preceded by an asterisk.



*a tempo*  
*p dolce, cantabile*

*cresc.*

*f*

*riten. un poco*

*a tempo*  
*p*

Q.W. \* Q.W. \* Q.W. \* Q.W. \*

Q.W. \* Q.W. \* Q.W. \* Q.W. \*

Q.W. \* Q.W. \* Q.W. \* Q.W. \*

Q.W. \* Q.W. \* Q.W. \* Q.W. \*

Q.W. \* Q.W. \* Q.W. \* Q.W. \*



*a tempo*

*ff marcato*

*pp*

*ff grandioso* *cresc.*

*ff* *cresc.*

S. 249

The musical score consists of five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble staff has a melodic line with fingerings 1, 2, 5, 1, 2, 5, 4. Bass staff has a rhythmic accompaniment. Dynamics include *ff con fuoco*.
- System 2:** Treble staff has a melodic line with fingerings 5, 3, 1, 5, 3, 1. Bass staff has a rhythmic accompaniment. Dynamics include *fff*, *rit.*, *a tempo*, *f*, and *cresc.*.
- System 3:** Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *cresc.*.
- System 4:** Treble staff has a melodic line with fingerings 1, 5, 2, 1, 5, 2, 1, 5, 2, 1. Bass staff has a rhythmic accompaniment. Dynamics include *ff con fuoco* and *cresc.*.
- System 5:** Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has a rhythmic accompaniment. Dynamics include *fff*.

The page is numbered 7 in the top right corner. The bottom center of the page is marked S. 249.



# Clavier-Compositionen

und -Unterrichtswerke

im Verlage von

Arthur P. Schmidt in Boston und Leipzig.

## Zu zwei Händen.

Ludvig Schytte.

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No. 5.	Die kleine Tänzerin (La petite danseuse — The little Dancer)	—,50	—,25
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No. 27.	Scherzino	—,80	—,35
No. 28.	In der Dämmerung (Au crépuscule — In the Twilight)	—,80	—,35
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No. 30.	Jägerlied (Chant du chasseur — The Hunters' Song)	—,80	—,40

## Zu zwei Händen.

Ludvig Schytte.

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No. 2.	Cortège funèbre	1,—	—,50
No. 3.	Bourrasque de neige	1,50	—,65
No. 4.	Variations grotesques	1,—	—,50
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No. 6.	La source enchantée	1,50	—,65
No. 7.	Bizarrie	1,50	—,75
No. 8.	Chevauchée nocturne au bois	1,50	—,75
No. 9.	Vision	1,50	—,65
No. 10.	Caméléon	1,50	—,65
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No. 2.	Gdur	1,50	—,65
No. 3.	Ddur	1,50	—,65
No. 4.	Fdur	1,50	—,65
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No. 6.	Amoll	1,50	—,75

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No. 3.	Liebeserklärung (A Declaration)	—,50	—,25
No. 4.	Alte Erinnerung (Long ago)	—,80	—,40
No. 5.	Kriegslied unserer Ahnen (An Old War-Song)	—,80	—,40
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No. 1.	Nachtmusik (Serenade)	—,50	—,25
No. 2.	Vorwurf (Reproach)	—,50	—,25
No. 3.	Spielerei (A Trifle)	—,50	—,25
No. 4.	In den Bergen (Among the Mountains)	—,80	—,40
No. 5.	Ein Traum (A Dream)	—,80	—,40

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Arthur Foote.

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19 kleine Stücke im Umfange von 5 Tönen bei stillstehender Hand (12 Duets on 5 Notes)		2,50	1,25

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No. 3.	En avant! Marche	—,80	—,40

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No. 3.	Polonaise	1,50	—,75
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No. 6.	Boléro	1,50	—,75

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No. 1.	Ein Wiegenliedlein (A little Cradle Song)	—,50	—,25
No. 2.	Schlummerlied (Slumber Song)		
No. 3.	Morgengruss (Morning greeting)	—,50	—,25
No. 4.	Fröhlich und heiter (Joyous and mirthful)		
No. 5.	Barcarole	—,50	—,25
No. 6.	Auf der Wiese (In the Meadow)	—,50	—,25
No. 7.	Küstenfahrt (Coasting)	—,50	—,25
No. 8.	Herbstlied (Autumn Song)	—,50	—,25
No. 9.	Auf der Wacht (Looking out)	—,50	—,25
No. 10.	Das Morgenlicht (The Morning Light)	—,50	—,25
No. 11.	Auf dem See (On the Lake)	—,50	—,25
No. 12.	Nach dem Tanze (After the Ball)	—,50	—,25
No. 13.	Abendgebet (Evening Hymn)	—,50	—,25
No. 14.	Beim Spiel (Playfulness)	—,80	—,40
No. 15.	Coquetterie (The Coquette)	—,50	—,25
No. 16.	Versteckens (Hide and Seek)	—,80	—,40
No. 17.	Die Jäger (The Hunters)	—,80	—,40
No. 18.	Die Rückkehr vom Manöver (The Return from Camp)	—,50	—,25
No. 19.	Wiener Walzer (Viennese Waltz)	—,80	—,40
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Op.	Titel	fl.	s.
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Op. 562.	Sei ruhig, mein Gemüth! (In sweet Repose.) Tonstück.	1,20	—,60
Op. 563.	3 instructive charakteristische Tonstücke. (Die Partie des ersten Spielers bei stillstehender Hand, im Umfange von 5 Tönen.)		
No. 1.	Emils Wiegenliedchen (Emil's Cradle Song)	1,20	—,60
No. 2.	Auf bewegter See (On the restless Sea). Barcarole	1,50	—,65
No. 3.	Zigeuner-Tanz (Gipsy Dance)	1,50	—,65
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No. 2.	Französische Gavotte (French Gavotte)	1,50	—,65
No. 3.	Russischer Kosaken-Tanz (Russian Cossack Dance)	1,50	—,75
No. 4.	Spanische Madrilena (Spanish Madrilena)	1,50	—,75

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